

Nº 14

SONGS WITHOUT WORDS

(LIEDER OHNE WORTE)

for the

HARP

Composed by

CHARLES OBERTHÜR.

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|---|-------------------------------|-------------------------------|-----|
| 1 . DANS CES INSTANTS OU LE COEUR PENSE | { THREE SONGS WITHOUT WORDS } | OP.24 IN A FLAT | 2/ |
| 2 . ICH DENKE DEIN, WENN DURCH DEN HAIN | | OP.24 IN G FLAT | 2/ |
| 3 . EILENDE WOLKEN, SEGLER DER LÜFTE | | OP.24 IN A FLAT | 2/ |
| <i>Dedicated to The Hon^{ble} Caroline Leigh.</i> | | | |
| 4 . EMELINA | { REVERIES MUSICALES } | OP.32 IN G MINOR | 1/ |
| 5 . SELIGE TAGE | | OP.32 IN B FLAT | 1/ |
| 6 . NACHGEFÜHL | | OP.32 IN G MINOR | 1/ |
| <i>Dedicated to Madame E. Brauchle.</i> | | | |
| 7 . ADIEU, CHARMANT PAYS DE FRANCE | { SOUVENIRS D'UN VOYAGE } | OP.33 IN D FLAT | 3/ |
| 8 . FOR I, METHINKS, 'TILL I GROW OLD | | OP.33 IN G FLAT | 3/ |
| 9 . L'AIR EST DOUX, LE CIEL EST BEAU | | OP.33 IN E FLAT | 2/6 |
| <i>Dedicated to Miss Sarah Davidson.</i> | | | |
| 10 . ANGE AUX YEUX BLEUS, PROTEGEZ MOI TOUJOURS | { LES SOUPIRS } | OP.34 IN D FLAT | 2/6 |
| 11 . WE ROVE AMONG THE ROSES | | OP.34 IN F | 2/6 |
| <i>Dedicated to M^{rs} Boleyn Reeves.</i> | | | |
| 12 . AU BORD DU RHIN | { 4 SONGS WITHOUT WORDS } | OP.44 IN G FLAT | 2/ |
| 13 . AU BORD DE LA LAHN | | OP.44 IN A FLAT | 2/6 |
| 14 . AU BORD DE LA NAHE | | OP.44 IN A ^b MINOR | 2/ |
| 15 . AU BORD DU NECKAR | | OP.44 IN A FLAT | 1/ |
| <i>Dedicated to Madame Oberthür.</i> | | | |
| 16 . AUF LEICHTEM ZWEIG | { TROIS ROMANCES } | OP.45 IN A FLAT | 1/ |
| 17 . AH! BE NOT SAD | | OP.45 IN C FLAT | 2/ |
| 18 . REMIND ME NOT | | OP.45 IN G FLAT | 1/ |
| <i>Dedicated to his young Pupil Miss Jane Carnegie.</i> | | | |

Price 2/

London

EDWIN ASHDOWN, HANOVER SQUARE.

HARP SOLO

OP.25 BARCAROLLE, ADDIO, MIA VITA
OP.26 SOUVENIR DE LONDRES
OP.27 REMINISCENCES DES MOUSQUETAIRES
OP.28 BIJOU DE NABUCO FANTAISIE

HARP & PIANO

NO.1. MY HEART'S ON THE RHINE
2. FROM THE ALPS THE HORN RESOUNDING
3. WITH SWORD AT REST STANDARD BEARER
OP.88. GRAND DUO "LUCRETIA BORGIA"



HARP.

“AU BORD DE LA NAHE.”

FOURTEENTH SONG WITHOUT WORDS

COMPOSED BY

CHARLES OBERTHÜR.

Motto. My repose is fled
My heart is sore.

.Göthe

ALLEGRO
APASSIONATO

p. leggiero. (R.H.) *marcato.* *simile.*

riten.

molto sost. *con dolore.* *con espress:* *a tempo.*

cresc: *sf* *con espress: e rall:*

HARP.

The musical score is written for Harp and consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat).

System 1: The first system begins with the tempo marking *a tempo*, followed by a wedge-shaped crescendo leading to the marking *stringendo*. There are handwritten 'X' marks above the first and fourth measures of the treble staff.

System 2: The second system features the tempo marking *poco*, followed by a wedge-shaped crescendo leading to the marking *a*, followed by another wedge-shaped crescendo leading to the marking *poco*. There are handwritten 'X' marks above the third and fourth measures of the treble staff. Handwritten numbers '3 2' appear below the first two measures, and '2 3' below the last two measures.

System 3: The third system begins with the dynamic marking *sf* (sforzando), followed by a wedge-shaped crescendo. The tempo marking *riten:* (ritardando) appears below the first measure, and *molto sosten:* (molto sostenuto) appears below the last measure. A handwritten 'X' is placed below the first measure of the bass staff.

System 4: The fourth system begins with the tempo marking *tempo 1^o* (first tempo). The music features a series of rapid, ascending and descending runs in the right hand, with long, sweeping curves in the left hand.

The musical score is written for Harp and consists of four systems of music. The first system features a treble and bass staff with a key signature of three flats and a 3/4 time signature. It includes a *cresc.* marking and a handwritten '12' above the staff. The second system continues the piece with a *molto stringendo* marking and a *dim.* marking. The third system includes a *a tempo* marking, a *espressivo* marking, and a *sf* marking. The fourth system features a *pp perdendosi* marking and a *sdruciolando* marking. The score is written in a style typical of 19th-century musical notation, with various ornaments and slurs.

cresc.

molto stringendo

dim.

a tempo

espressivo

sf

pp perdendosi

sdruciolando

(G# D# Bb)

Handwritten markings: 12, 13, 2, 3, 2, 1, X, 26

